

FACULTY OF MUSIC  
UNIVERSITY OF TORONTO

Faculty  
Recital  
Series

---

PROGRAMME II

SUNDAY, JANUARY 18, 1987

3:00 PM

WALTER HALL

\* \* \* \* \*

PROGRAMME

Sonata OSKAR MORAWETZ  
(b. 1917)

Joaquin Valdepeñas, clarinet Patricia Parr, piano

Trio in E-flat Major, K. 498 WOLFGANG AMADEUS MOZART  
"Kegelstatt Trio" (1756-1791)

Andante

Menuetto - Trio

Rondo

Joaquin Valdepeñas, clarinet Rivka Golani, viola  
Patricia Parr, piano

INTERMISSION

Märchenbilder, Op. 113 ROBERT SCHUMANN  
Nicht Schnell (1819-1896)

Lebhaft

Rasch

Langsam

Rivka Golani, viola Patricia Parr, piano

In the Stillness of the Seventh Autumn BRIAN CHERNEY  
(1983) (b. 1942)

Patricia Parr, piano

Selections from Eight Pieces, Op. 83 MAX BRUCH  
5. in f minor - Rumänische Melodie (1838-1920)

2. in b minor

6. in g minor - Nachtgesang

Joaquin Valdepeñas, clarinet Rivka Golani, viola  
Patricia Parr, piano

Today's concert is being recorded by CBC for future  
broadcast on Arts National.

\* \* \* \* \*



## TODAY'S ARTISTS

An internationally renowned viola soloist, RIVKA GOLANI is not only a unique interpreter of traditional repertoire, but she is also widely known as a champion of new music. She has performed with leading orchestras -- the Israel Philharmonic, ORF Radio Orchestra in Vienna, BBC Symphony, BBC Scottish Symphony, Toronto Symphony, London Sinfonietta -- and has given solo recitals in the United States, Canada, Mexico, Israel, Japan and Europe. Her Viola Nouveau (Centrediscs) was nominated for a Juno Award in 1984, and won the Canadian Grand Prix du Disque in 1985. Her engagements during the 1986/87 season include performances with the RTBF Radio Orchestra in Brussels, l'Orchestre symphonique du Québec, Calgary Philharmonic and Boston Symphony. Miss Golani is an instructor at the Faculty of Music.

JOAQUIN VALDEPEÑAS, a native of Mexico, studied at California State University and Yale University before joining The Toronto Symphony as Principal Clarinet in 1980. He has performed as soloist with the Mostly Mozart and Aspen Music Festivals, at the International Clarinet Congress, and with the BBC Welsh Symphony. In addition, Mr. Valdepeñas is an instructor and chamber music coach at the Faculty of Music. He recently formed the ensemble Amici with cellist David Hetherington and pianist Patricia Parr. On February 17, Amici will perform at St. Andrew's Presbyterian Church, as part of the series "Four Small Concerts," presented by the Associates of The Toronto Symphony. The ensemble will also appear at the St. Lawrence Centre on March 27, under the auspices of CentreStage Music's Festival II Series.

Toronto-born pianist PATRICIA PARR has had a brilliant career since giving her first recital at the age of six. Before she was ten, she had appeared as soloist with The Toronto Symphony, Rochester Civic Orchestra, and New York Pops, earning the distinction of being the youngest artist ever to play with these orchestras. Since then, she has performed on radio and television, as well as with major orchestras throughout Canada and

the United States. Her outstanding ability as a chamber music artist is widely known, and Miss Parr performs regularly with her colleagues at the Faculty of Music. A highly acclaimed recording on Arbor Discs with violinist Lorand Fenyves of sonatas by Bartok and Franck is now available, and soon to be released on the CBC SM-5000 series are works for clarinet and piano with Joaquin Valdepeñas.

### FINAL CONCERT IN THE FACULTY RECITAL SERIES

Sunday, March 8, 1987 at 3:00 pm in Walter Hall  
Mark Pedrotti, baritone assisted by John Greer, piano  
Works by SCHUBERT, POULENC, HOLMAN, HEAD and SMETANA  
Tickets: \$10/\$6 students, seniors

\* \* \* \* \*

### PROGRAMME NOTES

#### Sonata

OSKAR MORAWETZ

OSKAR MORAWETZ, who celebrates his 70th birthday this month, is one of Canada's most frequently-played composers. Born in Czechoslovakia, he emigrated to Canada in 1940 and has taught at the Royal Conservatory of Music and the Faculty of Music, University of Toronto.

The Sonata for Clarinet and Piano was commissioned by Ronald de Kant, formerly of the Vancouver Symphony. It received its premiere in July, 1981 and has since been performed in the United States, France, England, and Germany. The Sonata is in two movements, which are played without interruption. The first movement begins with a lyrical section, which returns in varied form after a rhythmic middle section. Interesting rhythms and changes of time signature infuse the second movement with vitality. The work concludes with a brilliant coda.



Trio in E-flat Major, K. 498, "Kegelstatt" W.A. MOZART

The "Kegelstatt Trio" takes its name from "Kegling", a game which Mozart allegedly was playing while he composed the trio. While this was probably not the case, the work was no doubt conceived in the spirit of entertainment. It is thought to have been composed for the Jacquin family with whom Mozart often made music.

Although the clarinet tends to dominate slightly, this trio is masterful chamber writing in that each player is of equal importance. The Trio is in three movements. The first, in Sonata-Allegro form, contains a distinctive ornamental motif. The second movement is a minuet whose trio features a vigorous dialogue between clarinet and viola. The charm and grace of the Rondo which closes the work makes it easy to appreciate Alfred Einstein's appraisal of the Trio as "a work of intimate friendship and love."

Märchenbilder, Op. 113

ROBERT SCHUMANN

Märchenbilder (Fairy Pictures) was written in 1851, shortly after the Schumanns moved to Düsseldorf. Although Schumann had charge of an orchestra and choir, he spent much of his time composing chamber music and songs. Perhaps this was a passive revenge tactic against the citizens of Düsseldorf who were critical of Schumann's conducting ability.

Unlike some of his earlier miniatures, this collection of four evocative portraits has no explicit associations in the form of descriptive titles. Yet, each captures a unique mood from the twilight world of imagination and legend in which Schumann was so embroiled. From the dreamy first movement and the crisp ceremonial air of the second to the uneasy questioning of the fourth movement, these pieces are unmistakably the utterances of Schumann.

In the Stillness of the Seventh Autumn

BRIAN CHERNEY

Born in Peterborough, BRIAN CHERNEY studied piano as a child and continued his musical education in Toronto, studying composition with Samuel Dolin and John Weinzweig. He received his Bachelor of Music degree

from the University of Toronto in 1964, followed by a Masters degree in 1967 and a Doctorate in 1974. His recent monograph on Harry Somers was published by the University of Toronto Press.

This afternoon's work was commissioned by the Canada Council for the Eckhardt-Gramatté Competition. The seven sections grow progressively longer as the piece unfolds. Each section except the last is introduced by the same six-note chord which resolves to a transposition of the same chord near the end of the piece. The seventh and longest section begins with a slowly rising sequence of chords covering the entire range of the instrument; fragments of this sequence are anticipated in earlier sections of the piece. Other harmonic material introduced in the early sections of the piece becomes, near the end, the basis of a three-layered complex of recurring sonorities which were intended to suggest the distant tolling of bells.

#### Selections from Eight Pieces, Op. 83

MAX BRUCH

Even though Bruch is best known in concert halls today for his first violin concerto, he was most prolific as a composer of choral and vocal music. His affinity with vocal forms is evident in Nos. 2, 5, and 6 of Eight Pieces. At first, the viola and clarinet alternate with lyrical solo lines which gradually become integrated with each other in imitative and sequential passages. No. 5, "Rumanian Melody", is an example of Bruch's experimentation with folk melodies. Unlike that of other Romantic composers, this interest was not inspired by nationalist interests. No. 2 opens with a viola solo, embroidered with piano figurations. The clarinet has the "second verse," with a restatement of the melody enhanced by a contrapuntal line in the viola. A dialogue section between the viola and clarinet is finally resolved by the piano. "Nocturne" is the title of No. 6, the third selection. As in No. 2, there is a shift near the end from the minor to the relative major key. The sonorous harmonies and fanciful moods of Eight Pieces make this work a worthy, if retrospective, contribution to the chamber tradition of Schumann and Brahms.

Notes by Rebecca Green



The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz, and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are welcome, and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

\* \* \* \* \*

UPCOMING EVENTS AT THE FACULTY OF MUSIC

- January 22    THURSDAY NOON SERIES  
              "Music in Silent Films"  
              Lecture presented by JOHN KRUSPE, U of T  
              Walter Hall                    12:10 pm                    FREE
- January 23    The Second Wilma & Clifford Smith Visitor:  
              Music by, and performed in the presence  
              of, the distinguished composer  
              SIR MICHAEL TIPPETT  
              Chia-Chien Chou, piano; Norbert Kraft,  
              guitar; Anne Demougin, soprano;  
              Krista Buckland, Jared Erhardt, violins;  
              Jonathan Craig, viola; Joo Won Kim, cello;  
              Adrianne Pieczonka, soprano; Che Anne  
              Loewen, piano; U of T Contemporary Music  
              Ensemble, CLAUDE LAPALME, conductor  
              Sonata No. 2 for Piano; Songs for Ariel;  
              The Blue Guitar, Sonata for Solo Guitar;  
              String Quartet No. 1; The Heart's  
              Assurance  
              Walter Hall    8:00 pm    \$3 General Admission



- January 24 UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA  
MICHEL TABACHNIK, conductor; ANNE LOUISE,  
piano  
MOZART Symphony No. 36, K. 425, "The Linz"  
CHOPIN Piano Concerto in E minor  
SCHUMANN Symphony No. 4 in D minor  
MacMillan Theatre 8:00 pm  
\$8/\$5 students, seniors
- January 25 UNIVERSITY OF TORONTO WIND SYMPHONY  
STEPHEN CHENETTE, conductor  
Works by POLGAR, KULESHA, WEINZWEIG,  
BECKWITH, COAKLEY, REVUELTAS, and  
COPLAND  
MacMillan Theatre 3:00 pm \$3 G.A.
- January 29 THURSDAY NOON SERIES  
UNIVERSITY OF TORONTO PERCUSSION ENSEMBLE  
Walter Hall 12:10 pm FREE
- February 5 THURSDAY NOON SERIES  
Programme featuring student chamber groups  
Walter Hall 12:10 pm FREE
- February 5 THURSDAY NOON SERIES  
"In Search of Mahler"  
Lecture by HENRY-LOUIS DE LA GRANGE,  
author of the three-volume biography of  
Mahler  
Walter Hall 1:10 pm FREE
- February 15 13th Annual Donald McMurrich Scholarship  
Concert  
The Toronto Symphony Bass Quartet &  
Friends perform the works of SAM DAVIS &  
others  
Walter Hall 3:00 pm \$3 General Admission
- February 26 THURSDAY NOON SERIES  
Programme featuring student chamber groups  
Walter Hall 12:10 pm FREE
- February 26 U OF T CONTEMPORARY MUSIC ENSEMBLE  
ROBIN ENGELMAN, conductor  
Works by STRAVINSKY, VAN DIEREN, JANACEK,  
KOECHLIN and EUBIE BLAKE  
Walter Hall 8:00 pm \$3 General Admission